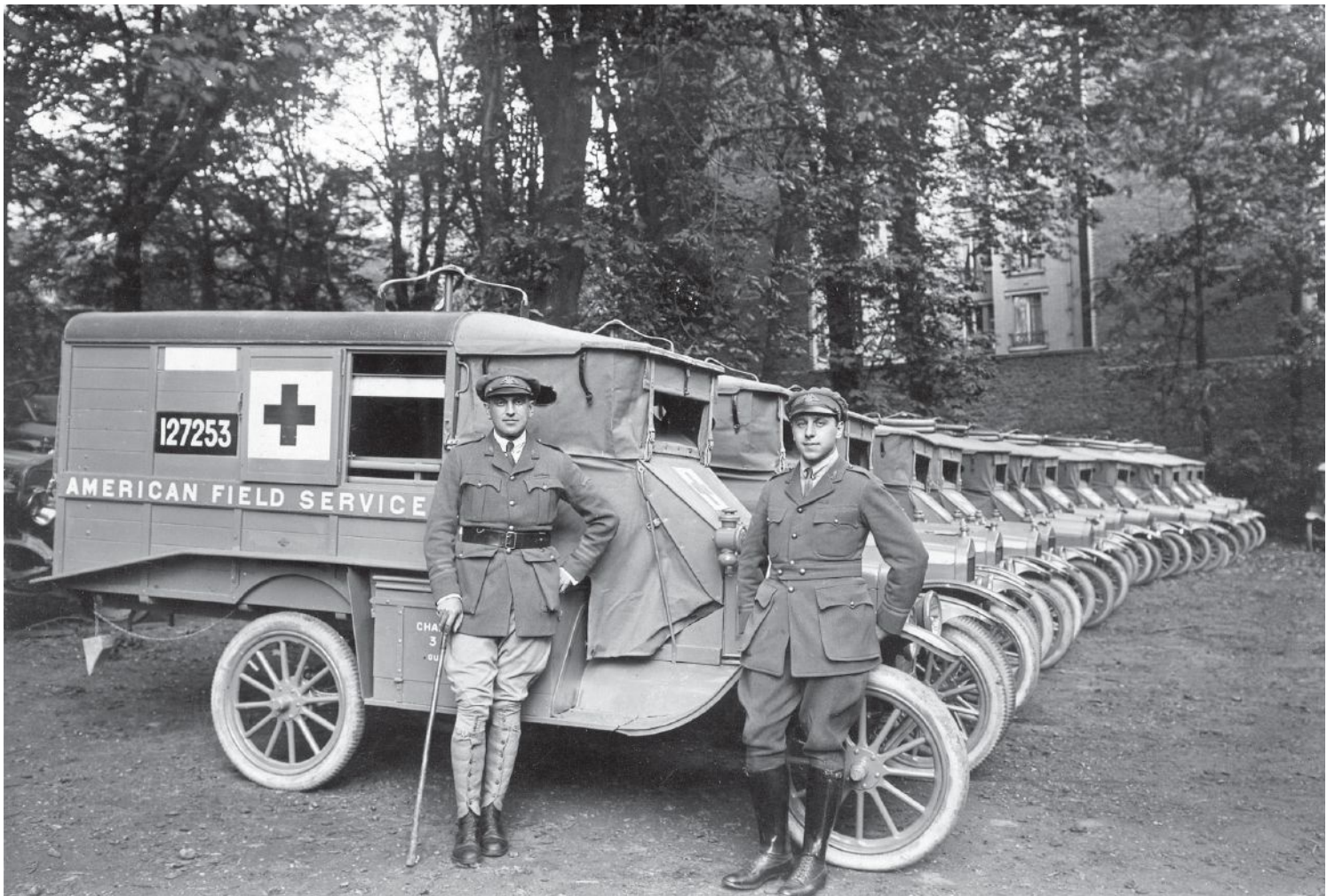


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Courtesy of Carrie Phillips.

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**Fleet Feat.** American Field Service founder and inspector general A. Piatt Andrew with assistant inspector general Stephen Galatti at the AFS headquarters in Paris, France, in 1917, where the ambulance brigade worked heroically near the front lines of battle during World War I and II. AFS is now an intercultural learning organization with an impressive archives (see page 4). *Photograph by H.C. Ellis. Courtesy of the Archives of the American Field Service and AFS Intercultural Programs. Submitted by Nicole Milano.*





## PRESIDENT'S MESSAGE

**Kathleen Roe**

kathleen.d.roe@gmail.com

# Using Our Words

Every morning I drive to work past Rensselaer Polytechnic Institute (RPI), a highly regarded college in the Northeast for engineers, architects, mathematicians, and a predictable array of bright minds, geeks, and techno-nerds—along with a few of what my daughter would term “hot college kids.” As part of its effort to rebrand, RPI has adopted and trademarked the slogan “Why Not Change the World?” It appears on physical and web banners, manifests itself in competitions to spur student innovation, and even takes the form of a red T-shirt that students sport as they wander to their 8:00 a.m. class.

“Why not change the world?” I love the spirit it reflects and the encouragement it provides for fertile minds to have big ideas, big dreams, and big goals. Consider that slogan in contrast to some of the ones we see on T-shirts, mugs, and bumper stickers for archivists—like “Born to be filed,” “100% archivist,” or the proverbial “Archivists make it last longer.” Can you see the difference here?

To be honest, sometimes archivists seem to take pleasure in being “misunderstood.” Since my entry into this profession more than thirty years ago, a perpetual topic

of conversation among our colleagues is the mistaken terms people use to refer to archivists—a subject that Professor David Gracy II, a former SAA president, emphasized in his presidential address in 1984. Orchidvists, anarchists, activists, archivisors—the list goes on and on. The time has come to put away that role as underdog. We need to seek out those words that inspire and energize our community, our users, and the public to see the value and importance of archives. Many of you already have those “words” in your vocabulary.

One of our recent efforts in “The Year of Living Dangerously for Archives” involved asking people to provide a statement on “Why I am an archivist.” The results were inspiring. People get it, they know what we do matters, as evidenced by literally hundreds of statements, many heartfelt and compelling. Words and phrases emerged, such as “making people more compassionate

and self-aware”; “fighting for the continued existence and better sharing of stories”; “facilitating relationships across time”;

“solving mysteries”; “memory, accountability, identity, and culture”; “supporting democracy, knowledge, and innovation”; and “defending the rights of people.” Many, many more words and statements were offered that demonstrate how we

are truly dedicated to and passionate about our profession.

We need to step beyond the daily technical operations of stewardship for records and make very, very sure that people know *why* archives matter, why they are so important that we should have the necessary human and fiscal resources to collect, preserve, and make them widely available to any and all who want and need them. So please, the next time you have the opportunity, use words of strength and inspiration when you talk about archives. We’ve got the words! ■

**We need to seek out those words that inspire and energize our community, our users, and the public to see the value and importance of archives. Many of you already have those “words” in your vocabulary.**

# ARCHIVAL OUTLOOK



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# When First Graders Visit the Archives



One of the first-grade classes invited to Bluffton University to gain first-hand experience with archives. *Courtesy of Carrie Phillips.*

## Engaging State Learning Standards

Carrie Phillips, Bluffton University

Inspiration for new directions in our work as archivists can often come from unusual circumstances. Such was the case one evening a few years ago when two friends and I were travelling to a monthly Bunco club. The driver, a first-grade teacher at our local elementary school, knew of my work as archives and special collections librarian at Bluffton University, a small liberal arts school in northwest Ohio, and asked, “Do you ever open the archives for grade school groups?” The question caught me off guard, and I responded no, I hadn’t, but that I was definitely interested in hearing more about her idea. What emerged from that conversation became a fun and engaging interactive program that aligned with our state’s learning standards for grade one social studies.

### Ohio’s New Learning Standards

In June 2010 Ohio’s State Board of Education approved what is known to teachers and parents in our state as Ohio’s New Learning Standards: K–12 Social Studies (<http://goo.gl/KADf7n>). Designers of the standards intend for them to identify the most essential concepts and skills, to foster a greater depth of understanding, to be easily managed by teachers, to show clear progression from grade level to grade level, and to meet the needs of twenty-first-century students. Each of Ohio’s New Learning Standards has four components:

themes, strands, topics, and content statements.

A standard’s theme explains the focus for any given grade level. “Families Now and Long Ago, Near and Far” is the New Learning Standards theme for grade one social studies and includes the following description:

The first-grade year builds on the concepts developed in kindergarten by focusing on the individual as a member of a family. Students begin to understand how families lived long ago and how they live in other cultures. They develop concepts about how the world is organized spatially through beginning map skills. They build the foundation for understanding principles of government and their roles as citizens (p. 9).

Ohio’s New Learning Standards further develop social studies curricular requirements through strands and topics. Strands are the four disciplines within the social studies: history, geography, government, and economics. Topics are different aspects of content within each strand. For example, historical thinking and heritage are two topics within the history strand.

The narrative content statements within each topic articulate the essential knowledge to be learned at each grade level. The second content statement for the historical thinking and skills topic within the history strand was the stimulus for this teacher’s

inquiry about the archives: “Photographs, letters, artifacts, and books can be used to learn about the past” (p. 13).

### Using the Standards

I used this content statement to develop a program that brought four sections of twenty-five first graders to the archives over two days for a thirty-minute program. I borrowed a large vintage suitcase from the university’s theater department (itself an artifact) and used it to hold seven different

**Continued on page 24 >**



First graders examined seven different items from Bluffton University’s archival collections during the thirty-minute program. *Courtesy of Carrie Phillips.*



Paris, the City of Light, provided an illuminating setting for a series of events kicking off the centennial commemoration of AFS Intercultural Programs in November 2014. Over the course of one week, more than one thousand AFS staff, alumni, and volunteers converged for an alumni reunion, two symposiums at the UNESCO world headquarters, and a gala reception. As the only archivist in the Archives of the American Field Service and AFS Intercultural Programs (AFS Archives), I tapped into the centennial celebrations to internally advocate for the value of the archives, showcase collections, and highlight the organization's fascinating history.

## The Birth of AFS

AFS Intercultural Programs began as the American Field Service, a voluntary ambulance and camion corps founded in Paris during World War I by A. Piatt Andrew, a former director of the US Mint. Andrew and his fellow volunteers felt a strong need to aid France years before the US military entered the war; their dedication is easily illustrated through their wartime motto: "*Tous et tout pour la France*" ("Everyone and everything for France"). In April 1915 Andrew negotiated with



## Commemorating its Founding in Paris One Hundred Years Ago

Nicole Milano, AFS Intercultural Programs

the French military to set up American ambulance units near the front lines. These units later became known as the American Field Service (AFS), and the volunteers went on to evacuate more than a million casualties in both World Wars. Following World War II, AFS volunteers from both World Wars launched a secondary student exchange program intended to perpetuate international friendships in peacetime.

Today, the organization now known as AFS Intercultural Programs is a nonprofit intercultural learning organization focused primarily on student exchange, with offices in more than fifty countries.

## Prepping for Paris

I have been working with a team of fantastic interns over the last few years to prepare for the anticipated increased demand of the archival material for the centennial. In 2010 AFS received a grant from the National Historical Publications and Records Commission, which they used to hire me to help "modernize" the archive. As part of the ten-month project, I worked with other members of the project team to create a website ([www.afs.org/archives](http://www.afs.org/archives)), install Archon, process and arrange 175 cubic feet of archival material, create internal and external policies regarding use, and facilitate access through fifty-six newly created finding aids. More recently, we worked with the Internet Archive to digitize 2,500 images from World War I. The newly digitized material was promoted through news articles on our website, social media, and through the intranet used by international staff.

To generate excitement for the events in Paris, I worked with the AFS marketing team to create an interactive timeline ([afs.org/timeline/](http://afs.org/timeline/)) and launch a social media campaign counting down one hundred stories from AFS history in the one hundred days leading up to the events in Paris ([centennial.afs.org/100/](http://centennial.afs.org/100/)). In Paris the archival material was used in traditional ways, from merchandise to a panel exhibition, and through more creative ways, including a slideshow of historic images displayed behind a live string quartet at the AFS Global Intercultural Learning Symposium at the UNESCO headquarters. I also set up an AFS Archives display in the "marketplace" on alumni day, which allowed us to explain our work and encourage donations of new archival material.

## Centennial Highlights

The most popular historical highlight displayed in Paris was a reconstructed World



The reconstructed World War I Model T Ford ambulance quickly became a centerpiece for hundreds of photographs in Paris. More information about the independent project can be found at <http://www.ambulance255.org/>. Photo by Incorpor Agency/Guillaume Deperrois. Courtesy of AFS Vivre Sans Frontière.



AFS staff, volunteers, and alumni look at the panel exhibition about AFS history in Paris, France. Photo by Incorp Agency/Guillaume Deperrois. Courtesy of AFS Vivre Sans Frontière.

War I ambulance. This independent project was initiated by an antique car specialist who used the archival resources at AFS and other repositories to accurately reconstruct the Ford Model T ambulance and identify the paint color and type of wood used to construct the ambulance bodies on top of imported chassis. The ambulance quickly became a centerpiece for hundreds of photographs taken during the centennial events.

The archival material showcased at the centennial sparked interest from AFS staff around the world, some of whom are now

requesting use of the archival collections for the first time. It has been exciting to see videos in Spanish and Italian using historic film footage, brochures featuring archival photographs in Dutch, and history quizzes created for AFS volunteers in Russian. AFS will continue the centennial commemoration through 2015, including involving current AFS students in a time capsule project. Through these activities the AFS Archives will play a central part in the promotion of the organization's history and plans for the future. ■



Brochures providing information about the AFS Archives in Paris. Photo by Nicole Milano.



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# Living Social



## Using Tumblr and Twitter to Promote an Academic Archives

Vicki Tobias, University of Wisconsin–Madison Archives

As an academic archives with limited resources for outreach work, social media platforms have been essential in helping the University of Wisconsin (UW)–Madison Archives connect with the individuals who use our collections, whether for research or outreach, and potential donors of historic material, both on and off campus. When we began using social media in spring 2011, we had three main objectives: to increase awareness of our mission to collect, preserve, and provide access to materials that document UW history; introduce our services to an entirely new audience of students, faculty, staff, and alumni; and to build community around our shared campus history.

Tumblr has allowed us to share the longer stories that can't be shared on Twitter, as well as to include multimedia and linked elements. Of course, our Twitter account is also a valued part of our social media presence, allowing us to start and participate in conversations. Here are some Tumblr and Twitter strategies that have worked for our archives.

### Tumblr

<http://uwmadarchives.tumblr.com>

Our Tumblr blog features longer stories about our work or campus history. We often share interesting discoveries from a recently acquired or processed collection. (What archivist *hasn't* proclaimed, "Holy cow, look what I found!" through the course of his or her daily work?) We aim to share our excitement with a larger audience, especially those on and beyond campus with an interest in UW history.

We post a new story once a week, sometimes detailing a cool discovery or relaying a vignette that complements a recent campus event, such as our basketball team's trip to the Final Four in 2014, or a more general theme, such as the hundredth anniversary of the start of World War I. A typical post includes at least one photo or an embedded audio or video clip, links to additional information, citation information, and text directing patrons to our website for more information. We have five hundred Tumblr followers, including other cultural heritage institutions, UW campus units, and historians. We actively follow about seventy history-related blogs.

A particularly unique reference question or finding a hidden gem in a seemingly mundane collection often inspires the best blog posts. Well-timed posts with evocative images also result in high engagement from our followers; an image of the 1911 UW toboggan run posted in conjunction with the 2015 UW–Madison Winter Carnival resulted in fifty-four reposts and comments.

One post that told the story of four UW students who won a nationally televised quiz show, UW College Bowl of Champions (1965), resulted in two of the four original participants contacting the archives to share additional stories about their time on the College Bowl circuit. While this may not have been our most widely shared post to date, it provided an invaluable opportunity to connect with UW alumni and collect reminiscences.

Tumblr has been particularly useful in helping our student staff to become more engaged in our social media presence. We

Continued on page 25 >



**Top:** UW toboggan run, c. 1911. Courtesy of the UW–Madison Archives, #So7723 and #So7722.

**Bottom:** 1925 UW ROTC Uniform. Courtesy of the UW–Madison Archives.



## **Why Do Archivists Support Certification?**

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In the past decade, nearly 1,400 professional archivists felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 19, 2015 in Boise (ID), Buffalo (NY), Cleveland (OH), Jacksonville (FL), Little Rock (AR) and Sacramento (CA) -- and wherever five or more eligible candidates want to take it.

For the 2015 application and more information about the Certified Archivist examination, go to the ACA website ([www.certifiedarchivists.org](http://www.certifiedarchivists.org)) or contact the ACA office (518-694-8471 or [aca@caphill.com](mailto:aca@caphill.com)).

In a tight job market, many people are faced with the prospect of moving away from home to start a career. The idea of moving out of an established “comfort zone,” whether in a geographic or psychological sense, can cause stress and anxiety. Is this discomfort temporary? What are the benefits that make leaving a comfort zone worthwhile for those who make the move?

To address this issue, we conducted a literature review of relevant research to identify questions and surveyed librarians and archivists about taking jobs outside of their comfort zones. We aimed to gain a better understanding of why these individuals relocate, as well as advice they had for those who are considering a move.

## Research Methodology

We developed a fourteen-question survey for participants who have not moved for a job and provided twenty-six questions for those who have. The questions were designed to discover if people were willing to consider jobs that would take them out of their comfort zones and if people who have moved for a job benefitted from a relocation.

We created the survey using SurveyMonkey and sent it to the SAA listserv and the Louisiana State University-SLIS listserv. The survey remained open for eighteen days and included yes/no questions, ranking questions, and free-response questions.

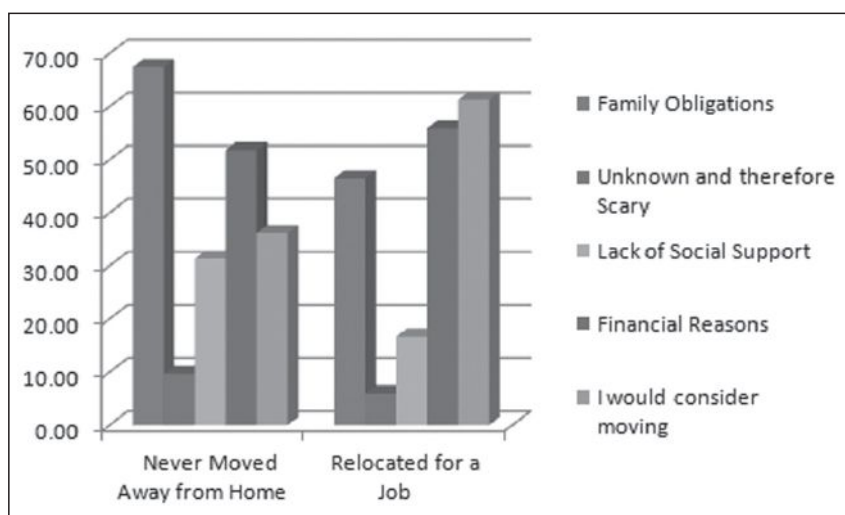
## Analysis

The 344 survey participants were divided into two main groups: those who had relocated for a job (63.95 percent) and those who had not (36.05 percent). Of the people who had relocated for a job, a majority moved more than 500 miles (69 percent), did not know anyone else where they moved (70 percent), and felt at home in their new locations in less than a year (63 percent).

Gender, age, and marital status seem to play no significant role in whether or not participants relocated for a job. Responses in these categories were consistent between the two groups.

Among LIS professionals, archivists accounted for the majority of people who relocated (67 percent).

People who had moved for a job were more likely to consider themselves risk takers. Of the people who had moved, 33.79 percent rated themselves above a 3 on a scale of 1 to 5, with 5 being definitely a risk taker. Only 12.9 percent of people who had not moved rated



Why would you turn down a job that required you to move outside of your comfort zone? Family obligations and lack of social support influence the people who have never moved more than those who have moved. Financial reasons are about the same in both groups.

# LEAVING HOME

## TAKING A JOB OUTSIDE OF YOUR COMFORT ZONE

Wendy Cole, Karen Dafoe,  
and Steven Wade,  
Louisiana State University

themselves over a 3. The majority of respondents first ventured out of their comfort zones before age 19, going moderately to completely out of their comfort zones. The move made them feel nervous, but they were willing to try new things in the future. Most people (93 percent) who have relocated for a job reported that they have gone out of their comfort zones in some way, while only 65 percent of people who have never moved indicated that they’ve ventured from their comfort zones.

The survey showed a slight correlation between relocation and salary. Of people who have never moved for a job, 22 percent reported making more than \$50,000, compared to 35 percent of people who have relocated.





## Advice

The advice given by the participants is invaluable to people worried about taking a job outside of their comfort zones. Here are some questions and responses that were representative of the responses.

“Moving out of your comfort zone can create discomfort. If you stayed in your new location despite the discomfort, how did you manage?” Most of the answers fell into three categories: stay busy and make friends, be patient, and stay positive.

“I created a new life with a wonderful job, great friends, [in an] exciting place to live. Married a fellow archivist and had a great career.”

“I exercised at least 5 to 6 days a week. I made sure that I always had something to look forward to: a trip, event, etc.”

“I kept telling myself that change would eventually come. I just had to be patient.”

“I am still in a state of discomfort—this has not been an easy change. But I keep my eyes on the big picture; I focus on my job with the knowledge that, career-wise, it is a once-in-a-lifetime opportunity and that I am in a really great institution.”

“Reflecting on moving out of your comfort zone, do you feel that you gained anything valuable from the move (either professionally or personally)?”

“Personally, I gained so much more confidence and a sense of life outside what I had always known. I’ve now moved twice (once for grad school, once for a job), and I feel so much more willing to move again. Professionally I now have contacts in multiple states and have built professional relationships around the country.”

“I feel like I’ve gained so much professionally [by] joining a different group of professionals and expanding my skill set. Personally, I feel like a stronger, more experienced person. I trust myself more and know I can rely on myself. I’m proud of making such a large change and don’t regret it, no matter how difficult it is.”

“Professionally I have gained incredible opportunities to study and work with experts in various fields. Personally, I have gained a sense of resiliency—I know that I can overcome almost any obstacle with a little help.”

“What was the easiest aspect of moving?” The responses included packing and traveling, having a fresh start, and the job itself.

“Packing! I am an archivist and I love creating arrangements and packing things into boxes! My spreadsheet of box content was amazing!”

“The ‘new beginnings’ part of moving is my favorite part. I love the freedom to make new friends, visit new restaurants, and go see new sites.”

“Excited about a new job with significantly greater responsibility.”

“What was the most challenging aspect of moving?” The most repeated answers

included logistics, culture shock, and loneliness.

“The most challenging aspect of moving was the actual logistical planning. My employer paid for my relocation, but I still had to house hunt, work with movers, sort out utilities, unpack my life into a new apartment, learn my way around a new place, etc. All of this while I was wrapping up my old full-time job and beginning a new one.”

“Adjusting to cultural shifts in morals, attitudes, and communication. It gets more difficult the older you get to keep adjusting, even as you have more insight into what might be the root causes of problems.”

“Establishing a life outside of work. It is hard to get to know new people, find fulfilling activities, find favorite places. The old place felt so much better for a while.”

Finally, we asked, “What advice would you give to someone who is considering relocating for a job?” The advice given the most included telling people to be social, do your research, and overwhelmingly—just do it!

“Get online and find groups and activities in the new area that would interest you. Trying to insert yourself into an already-established group is difficult, but many groups are fluid and people are generally more inviting than you might assume.”

“Make sure the position is worth it. Don’t invest a lot of money and time moving for a position that will not challenge you, move your career forward, or is the type of position you are truly interested in.”

“Take the risk. You’ll learn something new about your job and about yourself. Your decision isn’t a lifetime commitment. Be willing to consider moving on after a period if the fit isn’t right.”

\* \* \*

Most people found moving out of their comfort zones provided benefits that outweighed the temporary discomfort. Based on the responses, the top three factors for successfully relocating for a job included making new friends, enjoying your work, and getting involved with an organization or community activity. Just do it! ■

*This information was shared during the Graduate Student Poster Presentations at the 2014 CoSA/NAGARA/SAA Joint Annual Meeting.*

# BUILDING THE NOLA HIP-HOP ARCHIVE

**Holly Hobbs, Founder/Director, NOLA Hip-Hop Archive**

Since its founding in 2012, the NOLA Hip-Hop Archive has conducted more than fifty hour-long videotaped oral history interviews with legends and pioneering figures in New Orleans rap and bounce. The videos went live online (free and accessible to all) in December 2014. Themes covered in the interviews include geographic and cultural landmarks (many lost to Hurricane Katrina) and musicians on their families, instrument performance, brass bands and second lines of their youth, their first public performances, and creating songs.

## Story Telling

There are stories that are familiar to fans of hip-hop: why Mannie Fresh left Cash Money Records, Mystikal losing his sister to violence, and how KLC created songs with Snoop Dogg. Others are largely unknown: the producer Death's struggle with dark spirits, Allie Baby's difficulties as a female musician in a male-dominated industry, and Nesby Phipps's memories of his great-aunt Mahalia Jackson.

And there are stories yet to be told.

New Orleans rap and bounce is traditional music and performance directly tied to the city's long tradition of public street performance. Rap and bounce are the most popular and lucrative music of New Orleans, yet they are largely ignored by the city's tourism industry.

The strange everywhere/invisible duality of New Orleans rap—coupled with the immense devastation and loss caused by Hurricane Katrina—instilled in many

the importance of preserving stories.

This mission was first tackled by local New Orleans ethnographers and photographers like Polo Silk in the 1990s and continued in the late 2000s with the work of Alison Fensterstock and Aubrey Edwards's *Where They At* project (<http://www.wheretheyatnola.com/>). These documentary efforts helped pave the way for the successful creation of the NOLA Hip-Hop Archive.

## Planning and Funding the Archive

My passion has long been ethnography. The common thread running through the work I've done around the world has been collaborating with people to tell their stories. So when I began a doctoral program at Tulane University in New Orleans in 2010, I knew ethnographic research would be the heart of my dissertation. I decided to interview individuals who could focus on New Orleans rap music and community rebuilding post-Katrina.

My background in documentary film spurred my decision to record these interviews, in hopes that they would reach a wider audience than a written dissertation. After gauging interest from both artists and community members, I decided to create a videotaped oral history database—the NOLA Hip-Hop Archive. How to make this vision a reality was, of course, where the difficulties lay.

I began by contacting the Amistad Research Center, the nation's oldest and largest



Holly Hobbs at Inner Recess Music Studio in New Orleans. *Photo by Jason Saul.*

independent African American history archive. The center's staff understood the traditionality of New Orleans rap and were receptive to early discussions about housing the archive. Once we agreed on the basic terms, what followed was nearly two years of planning:

- Obtaining professional equipment with the help of the Tulane University Summer Merit Award Program
- Acquiring IRB Human Subjects clearance for the project
- Gaining support of artists, community members, staff, and board members
- Creating a clear mission for the archive and circulating its message
- Working to create a partnership with the Tulane University Digital Library, which ultimately agreed to host the NOLA Hip-Hop Archive website and take over editing duties
- Setting up social media accounts for the archives and creating relevant, informative posts
- Finding a production assistant and videographer who would be willing to work largely on donated time
- Countless other tasks, both small and large

Along with a small team of volunteers, I conducted the first twenty or so interviews without funding—costs were minimal, and Amistad and Tulane University Digital

**Continued on page 27 >**



advocacy  
engagement

# Strategies for Leading Archival Programs

creativity  
innovation

Bruce W. Dearstyne, Adjunct Lecturer, University of Maryland

These are exciting times for archival programs. We face both daunting challenges and unprecedented opportunities. The ubiquity of digital information, mobile devices, and social media impact both the nature of archival records and our work as archivists. Dovetailing with the mission and goals of parent institutions and meeting the expectations of users require continual adjustment. Securing recognition and resources calls for constant work. The pattern of volatility, uncertainty, and complexity suggests the need for bold, decisive leadership, trying new things, and taking new directions.

In addressing these challenges and leading change, archivists have much in common with colleagues in museums, historical societies, and other history and cultural programs. Dynamic programs use the following strategies.

## Leaders Challenge the Status Quo

The most dynamic program leaders hold onto core purposes and values but tend to be dissatisfied with the status quo. Satisfaction and pride in delivering quality services and programs cannot lapse into complacency. The leaders understand the need to evolve in reaction to, or better yet in anticipation of, changes in stakeholder expectations, information technology shifts, and changing resource levels. They constantly seek new insights, recognize patterns even as they are jelling, and push past ambiguity. They are skilled proponents and architects of organizational learning. These leaders use strategic planning to ask hard questions, rebound resiliently after setbacks, revitalize programs that have been languishing, embrace new communities, and seize opportunities.

## Engagement Is a Core Strategy

Model programs work hard at *engaging* in multiple ways. They seek out opportunities for creative, strategic partnerships—within their own institutions, with peer programs, and with other institutions. They engage in “design thinking” that includes a constant dialogue with users, including analyzing user data, interviews, focus groups, and observation and analysis of how people are actually finding out about, accessing, and using their holdings. Careful planning and internal discussions identify underserved groups and set priorities and tactics for reaching out to and engaging them. These programs deploy robust initiatives to create “participatory” opportunities where stakeholders, customers, advocates, and others suggest new exhibits, public programs, or modes of service. They are active on social media, using it as part of

Continued on page 26 >>



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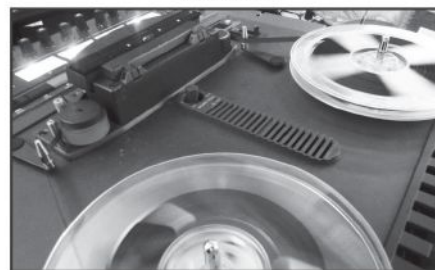
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# #WhyIAmAn Archivist

This winter, SAA President Kathleen Roe challenged you to think about why you're an archivist as part of her "Year of Living Dangerously for Archives." Posts poured in on Facebook, Twitter, and in emails, each one unique, compelling, and thought-provoking. Thank you to all who participated—now let's share these words with the world!



**Lynn Parrott Daw**

I am an archivist because, well . . . it's just me! I came to it through librarianship, specifically cataloging and preservation work, and a background in history. It just rounds out my service to my students and community and fits in with my love of organizing, fixing, discovering, teaching, caring for, and "showing off" our collections and the part they play in a much bigger public picture!

Like • Comment • Share



**@Hanak89**

Stories are important. And to quote Ray Bradbury "Without libraries, what do we have? We have no past and no future"



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**@MeaganKellom**

Because it's the closest we will ever get to living forever.



**Amy Cooper Cary** 

I fell in love with the profession at so many different points—in Library School, in all of my jobs in Special Collections, teaching some fantastic students . . . I've grown in this profession. I've made wonderful friends in this profession. Most of all, I get to work every single day with "the cool stuff," work with great people, and make a difference bringing people in contact with collections. There's nothing better . . .

Like • Comment • Share



**@ArchivesSarah**

Because records are a have-to-have, not a nice-to-have, for accountability and memory



**Colleen McFarland Rademaker**

I am an archivist because I love facilitating relationships across time, between the living and the dead. I find archival work to be deeply spiritual because of the sense of connectedness that permeates the archives.

Like • Comment • Share





## Rob Spindler

I am an archivist because I love the adventure of discovering unknown histories and hearing the stories of famous and not famous individuals.

I believe archives make a difference by helping us all become more self aware and compassionate people as we compare our own lives to those of others past and present.

Like • Comment • Share



## @archivesninja

I believe the stories we tell about ourselves have the power to shape our future



## @geistweg

Because without preserving the tangible articles of our past, there can be no "history."



## Paul Caserta

I am an archivist because of my love of storytelling. When I was young I was obsessed with historical literature of

all types and the genre's teaching of social and cultural normalities of the past. It reminded me of stories one might hear from old relatives of days and times long gone. Eventually, the question was brought upon me of "who will save these stories for future listeners?" Archives to me are the warehouses of memories and the pieces of history that don't always get seen in the textbooks.

Like • Comment • Share



## @viadiversi

Because I love people and their stories. And because archives are about memory, accountability, identity, and culture.



## @spellboundblog

To defend transparency + work on digital preservation technology puzzles + improve access to archives through technology



## @CyclinArchivist

Because I wanted to combine my love of "old stuff" and new technology. Nothing beats helping people find info they want.



## @marygkosta

I like caring for the history of a community of strong compassionate women.



## @jmddrake

Because I want my grandkids to be able to remember #Ferguson



# IN A FLASH

## UCLA Library Special Collections' Flash Exhibition Program

Megan Hahn Fraser, University of California, Los Angeles, Library Special Collections

As Venus transited across the sun on June 5, 2012, the University of California, Los Angeles (UCLA) community filled the quad to peer through telescopes to view this rare spectacle. During that time, the UCLA Library Special Collections (LSC) staff also accomplished a stellar feat: We took special collections outside the library. We pushed a mobile display case across campus to exhibit "Transit of Venus" from our collections—eyewitness accounts by Captain Cook of the 1769 transit, early astronomy textbooks, and nineteenth-century science books for children—all of which attracted the rapt attention of students, parents, professors, and local residents.

### Exhibits on the Fly

This one-off exhibit provided the germ of an idea: as a fun outreach effort and to increase awareness of the wonderful gems in our collections, create exhibitions on the fly (but avoid the heavy case in the next iterations). And so LSC's Flash Exhibition program was born. LSC has regular, large-scale themed

displays in our lobby, however, the schedule for these is usually booked several quarters in advance and requires significant staff resources. We wanted an outlet to show newly acquired or recently processed items on a more spontaneous basis.

For the flash exhibits, we use one dedicated case next to the reading room door so all patrons can see it. The case is a tall, slender octagon, which can be challenging to use. Curators are encouraged to focus on a single easily displayed item, or a small group of related items that will fit inside the case. Currently, space does not allow for large items, but future plans include purchasing a larger flat case that we can move around the lobby.

### What's on Display

The original announcement of the program invited the entire department to participate. We asked, "Do you have a new acquisition, or anything rare, unique, interesting, important, funny, timely, or just plain cool that you would like to showcase?

Show us what you've got!" We quickly gathered numerous volunteers.

In our first year, we committed to installing twelve of these flash exhibits, but we were able to do approximately twenty. Since then, we've done about thirty more. Exhibits are usually on view for no more than two weeks, and sometimes for as short as a few days.

We stress to staff that their exhibits should not entail extensive work or complicated installations. To feature great finds on a quick timetable, we avoid creating elaborate custom mounts and prefer a limited number of brief captions. This emphasis on an informal approach allows us to offer timely exhibits on current events. We exhibited baby books for the birth of Prince George, Friends of the LA River Records for Earth Day, new acquisitions (a 1520 Aldine Erasmus), and souvenirs from the March on Washington from the Ralph J. Bunche Papers on the anniversary. Flash exhibits also have been coordinated with public events such as UCLA Parents' Weekend

Continued on page 24 >>



**Above:** The flash exhibit "Transit of Venus" kicked off UCLA's flash exhibit program and featured eyewitness accounts by Captain Cook of the 1769 transit, early astronomy textbooks, and nineteenth-century science books for children. *Courtesy of Tom Hyry.* **Right:** A flash exhibit for "Poem in Your Pocket Day." *Courtesy of Margarita Nafpaktitis.*





Oscar de la Renta Archives digitized by Heritage Werks



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# Cleveland Is the Place to Be in 2015

**Jennie Thomas (Rock and Roll Hall of Fame and Museum) and Janet Carleton (Ohio University),  
2015 Host Committee Co-Chairs**

**T**ravel + Leisure recently cited Cleveland as one of the best places to travel in 2015. Fodor's 2015 Go List features Cleveland as well, noting that the city's rustbelt chic is comparable to the natural wonders of Patagonia, Chile, the otherworldliness of Iceland, and the beaches of Uruguay. With culinary kings like Michael Symon, one of the top orchestras in the world, and stunning museums like the Cleveland Museum of Art, the Rock and Roll Hall of Fame, and the Museum of Contemporary Art, Cleveland is the place to be in 2015!

And with a mandate from the SAA Council and the membership at large to experiment with new ideas, SAA is shaking things up for its 79th Annual Meeting in Cleveland, August 16–22. The most obvious change is the venue itself: SAA will meet in a convention center rather than a conference hotel. The Cleveland Convention Center, completed in 2014, is a sleek, beautiful space, located just steps away from the three conference hotels and a vibrant downtown district.

## Cleveland Rocks!

No trip to Cleveland is complete without a visit to the **Rock and Roll Hall of Fame**

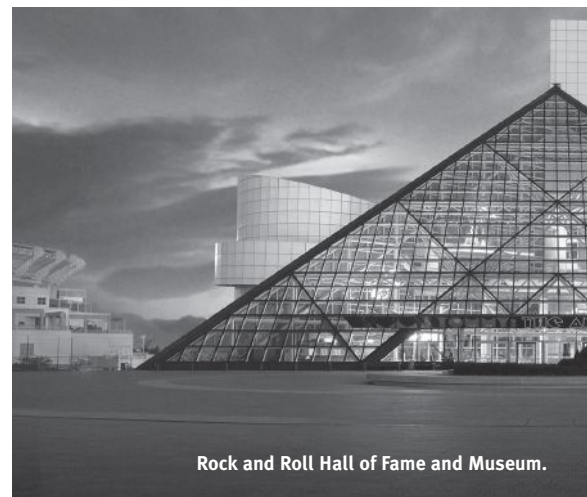
and **Museum**—and lucky for you, this year's All-Attendee Reception will be held there! The Rock Hall experience includes four theaters, multiple interactive stations, and seven floors of exhibits that tell the story of the world's most powerful art form through handwritten lyrics, colorful costumes, history-making photographs and videos, and iconic albums that make rock and roll a religion for some and a force for social change throughout the world.

Cleveland is also home to a vibrant live music scene, featuring everything from the **Happy Dog's** Polka Happy Hour with DJ Kishka to the hot jazz of **Nighttown**, **Take 5**, and the **Velvet Tango Room**; from the indie rock and alt-country vibes of the **Beachland Ballroom and Tavern** to the punk, metal, and rap of Euclid Avenue's legendary **Agora** and the more mellow, eclectic mix of the two-story **Music Box Supper Club**. Interested in local music? With local bands of the caliber of the Cloud Nothings, Wesley Brite and the Hi-Lites, Herzog, and Welshly Arms, you can't miss. And if you're up for expanding your record collection, vinyl snobs are welcome! **My Mind's Eye** in Lakewood and **Music Saves**

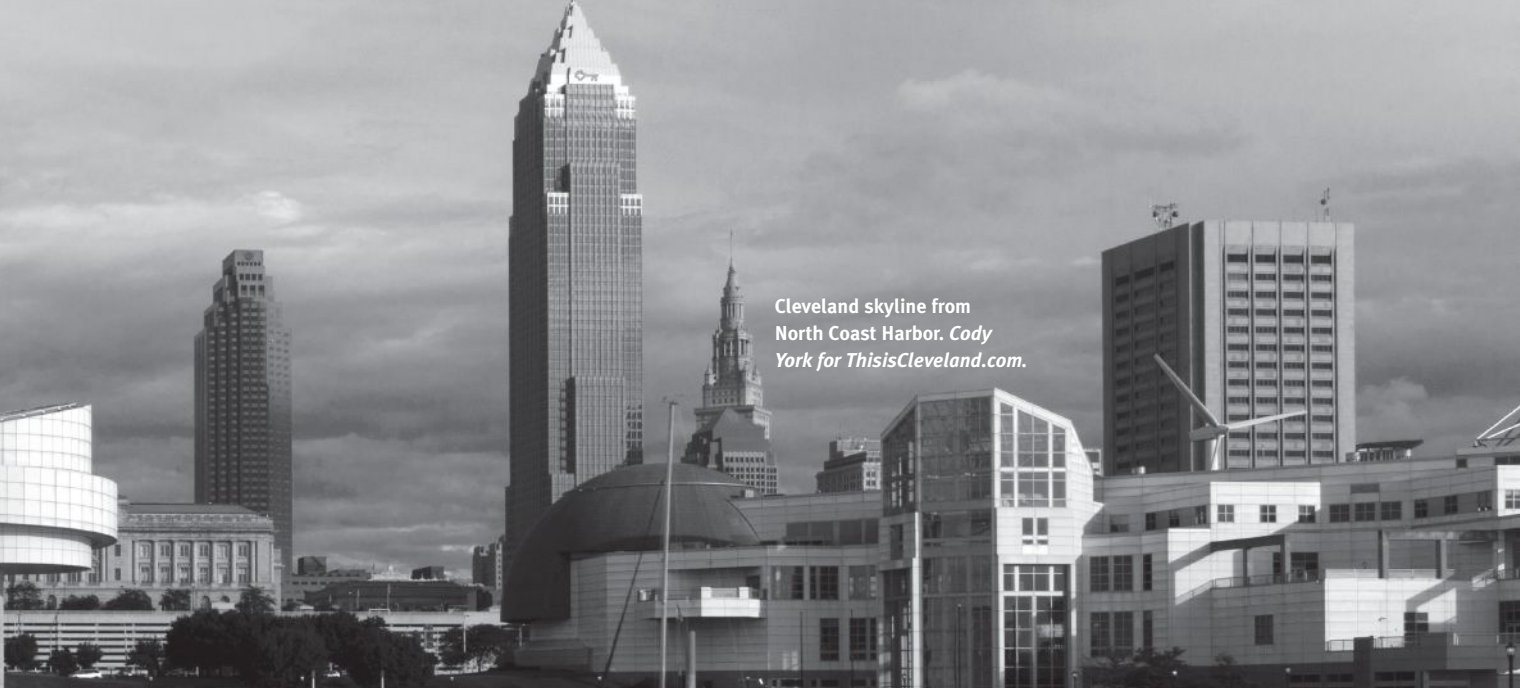
and **Blue Arrow** in the funky Waterloo District will satisfy your cravings for all genres of recorded music.

## First-Class Cuisine

Northeast Ohio also has a burgeoning foodie community. Whether you're looking for exotic cuisine, farm-to-table fare, or some of the best microbrews around, Cleveland has it all: Food Network–famous chefs like **Michael Symon**, celebrated restaurants







Cleveland skyline from North Coast Harbor. *Cody York for ThisisCleveland.com.*

# But Don't Just Take Our Word for It . . .

like the **Greenhouse Tavern**, and award-winning food trucks like the **Hodge Podge Truck**. The **West Side Market** and **Great Lakes Brewing Co.** are cornerstones of Cleveland's culinary and craft beer movement. In January 2015, Conde Nast Traveler named Cleveland "America's Best Beer City," highlighting small-batch startups **Platform**, **Nano**, and **Market Garden**.

## Parks

In the **Cleveland Metroparks**, more than 21,000 acres and 18 reservations surround

Cleveland like an "Emerald Necklace." The reservations follow the rivers and creeks that flow throughout the region, while the Metroparks include hundreds of miles of walking, biking, and horse riding trails plus numerous picnic areas, nature education centers, golf courses, fishing spots, and the **Cleveland Metroparks Zoo**.



Cleveland Metroparks Edgewater Reservation biking. *Cody York for ThisisCleveland.com.*

The **Cuyahoga Valley National Park** includes 33,000 acres along the Cuyahoga River between Cleveland and Akron that are maintained by the National Park Service. The park has many hiking and biking trails, such as the **Ohio and Erie Canal**

**Towpath Trail**, which follows a former stretch of the 308-mile canal and offers a number of examples of nineteenth- and early twentieth-century sustainable farming and pastoral or rural living, art exhibits, outdoor concerts, scenic excursions, and special event tours on the **Cuyahoga Valley Scenic Railroad**.

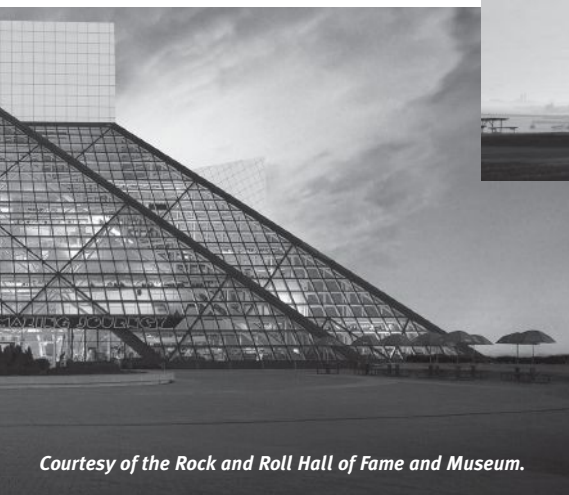
## Museums

**A Christmas Story House:** Relive *A Christmas Story* at Ralphie's actual house used in the film—completely restored to its movie splendor. Take a nostalgic journey through the Parker house to see behind-the-scenes pictures and original props.

### Children's Museum of Cleveland:

A resource for all young children, parents, and caregivers to engage in fun, innovative, and interactive play that accelerates the child's creativity, development, and education, and inspires lifelong learning.

**Cleveland Institute of Art:** CIA's Reinberger Galleries exhibit work from emerging artists, CIA renowned faculty, and nationally and internationally exhibited contemporary artists working in media ranging from photography to large-scale installation.



*Courtesy of the Rock and Roll Hall of Fame and Museum.*

Continued on page 27>>



**Elizabeth Adkins** joined Grant Thornton LLP in January as the information governance director. She is responsible for implementing a content management strategy to better manage the firm's records and information assets, advising key stakeholders on operational requirements for records, and providing guidance on legislative and regulatory matters that affect recordkeeping and information management processes.



**Stephanie Bennett** has been named collections archivist at Wake Forest University. Previously, Bennett was project archivist at Iowa State University and earned her master of science in library and information science from Simmons College.



**Tony Crawford** retired from the Morse Department of Special Collections at Kansas State University after working as the university archivist and later curator of manuscripts for thirty-one years. Crawford became the first official university archivist in 1983 and led the effort to create the institution's first records retention schedule. As the curator of manuscripts, Crawford collaborated with Kansas State professor Richard Morse to form the Consumer Movement Archives.



**Mark Greene** will be the recipient of the Distinguished Alumni Award from Ripon College in Ripon, Wisconsin, this summer. Greene will be recognized for his outstanding career achievements in the archival field and his continued support of Ripon College. Greene recently retired from the position of director of the American Heritage Center at the University of Wyoming.



**Yvonne Ivey** recently became the program assistant in the Office of Strategic Initiatives at the Library of Congress, where she will be working on the metadata remediation project of the Thomas Jefferson Papers and American Folklife collection. Ivey is also a member of the 2013–2015 cohort of the ARL/SAA Mosaic Program.



**T-Kay Sangwand**, archivist for the Human Rights Documentation Initiative and librarian for Brazilian Studies at the Benson Latin American Collection at the University of Texas Libraries, Austin, was named one of the 2015 Movers & Shakers by *Library Journal*. The Movers "see the future and bring it to life. And they are committed to the mission of the library as an engine of democracy."



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# Pamela Nye

Pamela Nye is the full-time archivist and records manager at The Westminster Schools, an independent K–12 school in Atlanta, Georgia. The school was founded in 1951, but is comprised of two legacy schools: the North Avenue Presbyterian School (1909–1951) and Washington Seminary (1878–1953). Read on for Nye’s advice on helping young children connect with archives and acting as an archives “cheerleader.”

## SAA: Tell us about your position as director of archives at The Westminster Schools.

**PN:** I help to accession, arrange, describe, and make available not only the official records of the school, but also donations from alumni and former faculty and staff. We have the usual assortment of formats: paper, photographs, electronic, audiovisual, and artifacts, as well as a good cross-section of content. I thoroughly enjoy being the first full-time archivist here at the school because not only do I get to process collections and reference, but I also get to be a “cheerleader” for the archives all day. I can sit with my colleagues at lunch and explain how I might be able to help them in their classrooms, or chat with staff about how I can provide the information they need for an upcoming event. Many long-time faculty and staff have told me that they hadn’t thought much about using the archives before and are excited about the possibilities.

## SAA: How do you explain archives to young children?

**PN:** On our Community Day, I give a presentation on archives and the history of the school to second-grade classes. I tell them that I am the “story keeper” at the school. Every box in my collection contains a story of some sort, whether it’s on paper, in an image, or in an artifact, and it’s my job to make sure that I tell as many stories as I can, as well as to make sure these stories are around for a very long time.

I’ve also noticed that younger children (elementary age) respond to the physical items in the collection more than the digital items. Even if it’s just a shovel—that shovel was used in the construction of the building where they currently go to school. Handling a 1970s football letter jacket or a 1990s Debate Team trophy gives them a faraway look, as if they are imagining what they will do in school as they get older. I tell them that as they get older, they are creating their own stories, which hopefully will be put in a special place.

## SAA: What’s your favorite story of a Westminster student discovering something in the archives?

**PN:** The school recently added a “JanTerm” session to the regular curriculum, when students take one interdisciplinary class for three weeks and approximately six hours per day. This allows students to experience disparate subjects, such as the science of cooking, in a new way. I was a guest speaker in “Giving Voice to Atlanta: Stories and Histories in Atlanta,” which was taught by two English teachers and one history teacher and focused on how oral histories can bring



Pamela Nye

a deeper meaning to historical events. Using the school’s history as a microcosm, the students searched for information on how the school and the students were reacting to events of the day—ranging from the integration of the school, to the inclusion of women in the athletics program and differences in gender education, among other

topics. For two solid days the students researched in the archives. I took them through the mechanics of primary source research and helped them find materials that would give background information on their subjects. The students were then to use this information to interview alumni, former teachers, and community members about their topics. I heard so many delighted exclamations from the students, who looked at me with huge smiles, as they immersed themselves in the primary source materials. One student told me that he assumed this would be a boring exercise, but researching in the archives turned out to be one of his favorite activities in the class. The thank-you note from another student mentioned that “it is exciting to have the ability to visit the archives whenever.” ■

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tapes and return it with an archive-quality digital copy, plus an audio CD for listening.

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## New Publication Provides Disaster Mitigation Framework

Awareness and education are crucial to mitigating damage and loss. *Mitigation for Memory: A Disaster Mitigation Framework for Cultural Resources*—published December 2014 and developed in cooperation with the Massachusetts Board of Library Commissioners and the Massachusetts Archives—outlines low-cost or no-cost activities that will substantially reduce risks to cultural collections. The publication can be accessed at <http://goo.gl/yTjRrn>.

## Publications from International Council on Archives

- *Comma, International Journal on Archives*, edited by Margaret Procter, dedicates two issues to the proceedings of the 2012 ICA Congress in Brisbane, Australia. Eighteen articles address “trust and sustainability in the digital environment” (2012-2) and another dozen focus on “identities and communities” (2013-1). SAA members Jeannette Bastian, Laura Millar, Cal Lee, and Victoria Lemieux are featured. View the publication at <http://goo.gl/zkptll>.
- *Crisis, Credibility, and Corporate History*, edited by Alexander Bieri, explores the use of corporate history in marketing and promotion. Based on proceedings from an April 2013 conference organized by ICA’s Section on Business and Labour Archives, it includes a piece by SAA member Paul Lasewicz, “The View from the Ivory Tower: The Academic Perspective on the Strategic Value of Corporate History and Heritage.” View the publication at <http://goo.gl/JrLEjH>.

**Stephen J. Cannon**, 69, passed away in November at his home in Palm Springs, California. A veteran of the United States Navy, Cannon volunteered at the Intrepid Museum in New York City and later worked as the archives director at the Palm Springs Air Museum.

**Ann Massmann**, associate professor of librarianship in the Center for Southwest Research and Special Collections, University of New Mexico College of University Libraries and Learning Sciences, died February 24 after a long illness. She joined the Center for Southwest Research in 1995, eventually becoming head of public services for the Anderson Reading Room. Massmann was active in SAA; she served on the Diversity Committee and as chair of the Native American Archives Roundtable, among other groups, and spoke at several SAA annual meetings.

**Robert Wolfe**, 93, passed away in December in Alexandria, Virginia. Wolfe, the son of Jewish immigrants from Lithuania, served in the Army in World War II. Wolfe joined the National Archives in 1961 and emerged as a leader among postwar archivists, cataloguing and copying the millions of military and government documents captured from Adolf Hitler’s Germany. Wolfe remained at the National Archives until his retirement in 1995. Richard Breitman, a Holocaust scholar at American University, described Wolfe as a “critical factor in the evolution of research on Nazi Germany in the United States.”



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## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

National Archives and Records Administration  
david.ferriero@nara.gov

# NARA's "Innovation Fellows" Help Prepare Agency for Future

Throughout government these days, perhaps no word is cited more often than "innovation." There's no doubt that innovation holds the key to envisioning how government will work in the future.

But I'll admit that innovation itself can be a challenging word, given that it has so many meanings to so many people. I believe that innovation, at its core, is the ability to think, envision, and act audaciously, to set far-reaching goals that often disrupt the status quo, and to enlist a collaborative, multidisciplinary team to meet them.

At the National Archives and Records Administration, our mission is to drive openness, cultivate public participation, and strengthen our nation's democracy through public access to high-value records. To do this, and to do it well, we must be audacious. We must embrace innovation.

## The Presidential Innovation Fellows Program

One way NARA is working toward this vision is by partnering with the Presidential Innovation Fellows program. Established by the White House in 2012 and administered by the White House Office of Science and Technology Policy, the program brings the principles, values, and practices of the innovation economy into government through the most effective agents of change we know: our people. This highly competitive program pairs talented, diverse individuals from the innovation community with top civil servants to tackle many of our nation's biggest challenges and to achieve a profound and lasting social impact.

Out of a competitive search involving more than two thousand applicants and more than one hundred potential agency projects

since the program's inception, twenty-seven Presidential Innovation Fellows were chosen this year to partner with twelve federal agencies. In September 2014, two of these fellows—Ashley Jablow and David Naffis—joined NARA to support our efforts to bring innovative thinking and action to our work.

## Fellows at NARA

Jablow is an open innovation and online community strategist with a passion for social impact. Most recently, she served as challenge and business development lead at OpenIDEO, an online open innovation platform developed by IDEO where people design better, together for social good. In this capacity, Jablow has served as an online community mobilizer, digital communications specialist, client coach, and design thinking facilitator. She holds a bachelor's degree from the University of Michigan and an MBA from Boston University.

Naffis is an entrepreneur and software developer with experience in software services, product development, strategy, and operations. He is a founder of Intridea, an Inc 500 winning software development firm where he oversaw several successful product spin-outs and acquisitions. He holds a master's degree from the University of Virginia.

## Bringing Innovative Thinking and Action

Since they joined the team at NARA's Office of Innovation, Naffis and Jablow have been busy immersing themselves in what we do here at the National Archives. Since neither has worked in this field before, they've spent the majority of their time learning about archival processes through one-on-one interviews and research exercises with

NARA staff, public researchers, and outside experts. As they synthesize and organize their learning into themes and patterns, their goal is to identify opportunities to streamline our workflow and accelerate our progress toward a fully digitized online catalog for public access.

**I believe that innovation, at its core, is the ability to think, envision, and act audaciously, to set far-reaching goals that often disrupt the status quo, and to enlist a collaborative, multidisciplinary team to meet them.**

In addition to their primary focus, Naffis and Jablow have spent time supporting NARA staff development and learning in other ways. Naffis has been working with us on an API (application programming interface) for our online catalog as well as strengthening our staff's digital fluency through trainings on Git Hub and API development. In his spare time, he worked on a dog bot for the White House holiday decorations (<http://goo.gl/21UNBo>). Jablow has been sharing her expertise in design thinking and innovation by conducting brainstorming sessions and hands-on workshops for the Office of Innovation and working with NARA staff to develop a community management plan for NARA's online tagging and transcription program.

We are honored to have Jablow and Naffis join us, and we look forward to further defining what innovation looks like at the National Archives in months and years to come. ■



# DAS at Three Years

## The Making of the Digital Archives Specialist Certificate Program

**Lori Lindberg (San Jose State University) and Mahnaz Ghaznavi (Adjunct Professor at the University of Los Angeles, California), SAA Digital Archives Specialist Subcommittee**

In the span of three short years, there have been more than one thousand participants in SAA's Digital Archives Specialist (DAS) certificate program. Nearly two hundred of them have already earned their certificates. This exceeds the wildest dreams of SAA's DAS Subcommittee. Not willing to rest on success, the subcommittee is engaging in a comprehensive internal evaluation to ensure high-quality curriculum design and delivery that is sustainable and responsive to the needs of new and practicing archivists as well as affiliated professionals.

### Background

SAA's DAS Certificate program is guided by the DAS Subcommittee of the Committee on Education. The SAA Council approved the formation of the DAS Subcommittee in May 2011 in response to recommendations of the Digital Archives Continuing Education Task Force, a task force convened to examine the issue of how to best support the needs of the profession with respect to digital archives education and make strategic recommendations. There was a sense that a continuing education curriculum with this focus would be well received, but SAA was unable to estimate expected demand. In the approximately three years since its inception, the subcommittee, made up of professionals from university, government, and private settings, has been working diligently to carry out its charge.

The DAS Subcommittee is responsible for ensuring that the DAS curriculum remains up to date. Because the curriculum

is likely to require frequent changes, the subcommittee suggests and implements changes to the curriculum (including the examinations) as needed. In addition, the subcommittee is responsible for ensuring the currency of the core competencies for a DAS certificate, overseeing the learning outcomes to ensure that they support the core competencies, and supporting the development of new courses.

**In the span of three short years, there have been more than one thousand participants in SAA's Digital Archives Specialist (DAS) certificate program. Nearly two hundred of them have already earned their certificates. This exceeds the wildest dreams of SAA's DAS Subcommittee.**

### Where Are We Today?

In keeping with its charge, subcommittee members have to date succeeded in:

- Identifying and considering relevant, current topics and recommending for recruitment accomplished practitioners to teach those courses
- Discovering areas for course-specific improvements through rigorous evaluation of student feedback regarding

those courses and subsequent discussions with DAS faculty and the SAA Education Department regarding ways to positively address these

- Receiving training by a psychometrician on best practices for exam question writing to effectively measure knowledge and comprehension
- Applying a "train the trainer" approach to share best practices for exam writing with the faculty
- Authoring the comprehensive exam that is required for those pursuing the DAS Certificate, based on standards and best practices both in test-building and program content
- Developing a database to house and manage exam questions

In addition to the great demand for DAS courses, a few key indicators of the program's performance, much to the delight of the subcommittee and staff, are the appearance of job descriptions that incorporate the DAS Certificate as a desired qualification of applicants to records and archives positions. SAA's successful collaboration with the Association of Research Libraries to host select courses indicates the potential for SAA to cultivate partnerships with affinity groups and organizations to provide DAS education to related professionals.

### What's Next?

Stakeholder involvement and commitment is especially important if we are to use



evaluation conclusions for purposes of planning, improvement, and accountability. Our stakeholders include students, instructors, the SAA Education Director and staff, the SAA organization, and the profession at large.

Therefore, we are currently in the process of refining recent survey results from both instructors and students to measure participant satisfaction, achievement gain, improved performance, organizational benefit, and the return on investment in the educational program. Analysis methods that have been selected to enable us to produce findings and make recommendations to the Education Committee by type of data are:

- Quantitative data—frequency distribution, cross-tabulations
- Qualitative data—inductive classification for themes from comments, use of representative quotations

Preliminary data from an initial round of surveys taken in late 2014 involving both students and faculty indicate that the program, while new, has been a marked success. The majority of faculty are satisfied with proposing new courses, teaching in-person courses, and with SAA's support of instructors. Some notable needs identified through the survey data are a need for the provision of access to software for instructional use, as well as the provision of a learning management system to better manage course content, updates, and delivery.

Preliminary student data reveal that more than 70 percent of students feel the DAS program has had an impact on their career and they feel more confident in their knowledge of digital archives issues and management, and 77 percent of respondents are likely to recommend the DAS program to colleagues, with 18 percent

neutral and only 5 percent not likely or unlikely to recommend it. Of the students who have received their certificates, 89 percent plan to renew.

Along with gap and peer analyses, these data will be further evaluated for the purposes of a strategic plan to chart the next three years for the program. The lessons learned as a result of the first three years are currently under evaluation, with an eye toward the group making recommendations for program improvement. While the subcommittee has made significant strides in realizing its vision, it acknowledges that all design is iterative. We welcome feedback from the membership. Please direct any comments and questions about DAS to [education@archivists.org](mailto:education@archivists.org). ■



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## When First Graders Visit the Archives

continued from page 3

items from our archival collections. The items were chosen for their attractiveness and relatability to the lives of first-grade students, and they were packaged separately in appropriate enclosures with colorful numbered tags.

A volunteer was chosen to assist me in opening the suitcase, but not before we discussed as a class the suitcase itself as an artifact. *Did it look like their suitcases? Might it be from the past? How do we know? What is interesting about this item? What does it tell us about the past? Do we still see or use this item today, and does it look the same or different than today's version of this item?* The students were very eager to share their ideas. Once the volunteer and I popped the latches and opened the suitcase, new volunteers were selected to unwrap each item. Because the relevant content statement from the New Learning Standards prescribes that photographs, letters, artifacts, and books should be used to consider the past, I selected the following items for the program:

- A sixteenth-century folio-sized Swiss-German Bible, which was the type and translation used by early settlers of the Bluffton area
- An early twentieth-century photograph of a man, a woman, and a child in a stroller
- A Main Street USA postcard sent from Walt Disney World in 1972, together with a present-day photograph of the same view
- A pair of pince-nez glasses, which belonged to our university's first president
- A leather football helmet, together with photographs of our university's football

team from 1905, 1943, and near present day

- An early twentieth-century photograph of a local first-grade classroom
- A circa-1905 Kodak pocket camera

As the items were removed from the suitcase and opened for inspection, a digital image of each item was projected on a large screen so the children could better see each item. I then asked: *What is this thing? Is it something from the past? How do we know? What is interesting about this item? What does it tell us about the past? Do we still see or use this item today, and does it look the same or different than today's version of this item?*

During the discussion of the Kodak pocket camera, I asked the class to compare it to my Canon DSLR camera sitting within arms' reach, and then I asked if I could take a photograph of each class with my "present-day" camera.

### Lessons Learned

After conducting this program for more than three years, I've learned a great deal about what works and what doesn't. Examining seven items filled the time well, was unrushed, and held students' interest and attention. To prevent students from crowding the suitcase, I taped a line on the floor and only allowed chosen volunteers to cross the tape to assist in retrieving an item. I enlisted the classroom teacher to help select volunteers efficiently. Projecting large images of each item onto a screen was helpful for making the lesson visually accessible to everyone. For the most part, the list of items has remained the same; I

added the Disney postcard this year as an attempt to address the "letter" requirement of the content statement.

This program is just one piece of a larger curriculum plan created by the teachers to help the students meet this content requirement. Other local historians are invited to visit each classroom, and the students take a field trip to a local historic home and farm, in addition to their visit to the archives.

### Increasing Outreach

This type of activity might not have been my first thought, if I'd been looking for ways to increase my outreach potential. However, the classroom teachers and students who attend the program react positively. I'm surprised at how engaged and excited the students were to see my show-and-tell program, and I'm so grateful for the suggestion from one of the teachers to pursue it.

Do you have an interest in connecting your collections to new audiences? Consider reaching out to local educators. Investigate your state's education standards for history and other areas, and look for interesting items in your collections to inspire curiosity in ways that align with those standards. Archivists in higher education institutions could work with teacher education programs to equip future teachers with strategies for using archival resources to meet educational standards. Look for ways of introducing young children to archival materials and institutions; the benefits of these programs may bring great reward all around in the years to come. ■

## In a Flash

continued from page 14

and "Poem in Your Pocket Day" during National Poetry Month. Keeping the exhibits fresh, simple, and inexpensive is the key.

One of our most successful and "flashiest"—in terms of quick rotation—series of exhibits featured items related to the nine films nominated for the Academy Award for Best Picture in 2013. For *Twelve Years a Slave*, we exhibited artist Fred Hagstrom's

powerful new book *Passage*, documenting the experience of slaves in America. An album of photographs from Somalia was the featured item for *Captain Phillips*. The film *Gravity* was represented by a NASA space shuttle thermal protection tile.

### Reaching Out

Blog posts, social media posts, and messages to library listservs are our main modes of publicity. Usually the prepared exhibit blurb can be easily repurposed for posting on the LSC blog, along with a few photographs.

Flash exhibits have been created by a diverse group of librarians and staff from all departments within LSC, including technical services, public services, oral history—even graduate students have welcomed the opportunity to gain some exhibit experience. The program allows us to engage with materials in new ways, and increases knowledge of the collections by displaying items not usually seen. We encourage collaboration and creativity, and are proud that this fun idea contributes to outreach efforts that raise the profile of LSC and UCLA. ■



## Living Social continued from page 6

regularly encourage our student staff to blog about their processing, reference, or digitization work. Tumblr allows this work to be completed quickly and professionally, without requiring knowledge of HTML or other skills necessary to update our main website. Students gain a byline and a web-based project to share on their résumés or with potential employers.

### Twitter

@UWMadArchives

Approximately 3,100 accounts follow @UWMadArchives, including students, faculty, alumni, UW departments and colleges, other cultural heritage institutions, historians, and history-related publications. On average, we tweet twice a day during the work week and regularly use hashtags to join in on campus-related conversations and events (#BattleforBascom, #UWFoundersDay, #UWRightNow, etc.). Our tweets and posts are crafted by multiple staff members and sometimes require a final review to fact check and ensure a cohesive voice.

We tweet facts about well-known campus figures in the news, such as a Nobel Prize nominee or published author, or share intriguing facts about campus history, sometimes related to an anniversary date or in conjunction with a department's anniversary or celebration:

On this day in campus history, Charles Van Hise became @UWMadison president! #tbt

On occasion we'll pose a question to engage our followers:

#Badgers! Back in 1930, Rennebohm's was located on #StateStreet. What's there now? Share a photo w/us! #tbt

Our most popular tweets use humor to illuminate some aspect of campus history, especially those with links to historic photos that depict a common experience, such as dormitory life, student recreational activities, campus traditions, or well-known campus locations. We actively participate in Throwback Thursday (#tbt), a widely adopted practice of tweeting anything related to the past.

We also experimented using Twitter as a collection development tool. On October 12, 2012, President Barack Obama visited UW–Madison. By following #UWObama, the campus-designated event hashtag, we leveraged Twitter to collect photos from this extraordinary event. We identified tweets that included an intriguing image and sent a direct message to the account owner requesting permission to collect the image. In some cases, we requested additional metadata or a better-quality TIFF image. By actively monitoring the hashtag throughout the day, we collected approximately fifty well-composed, high-resolution images that documented President Obama's entire day in Madison.

While our goal is to foster engagement, we did not anticipate patrons tweeting reference questions to our account. We monitor activity during the work week but are not as active after hours or on the weekend. On occasion, our response to off-hour inquiries may not be as instantaneous as expected in an environment that assumes constant contact.

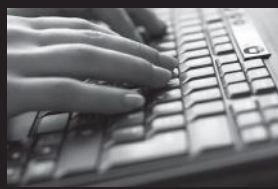
We use Hootsuite, a social media management tool, to manage our Twitter account. Besides providing an environment for drafting and scheduling tweets, Hootsuite allows us track individual tweets and hashtags which, in turn, helps us understand what content best resonates with our intended audience. We regularly use Hootsuite to monitor communications with other Twitter accounts that pose questions or comments to @UWMadArchives.

### Best Practices

In general, we follow a few basic best practices when posting to any of our social media

platforms. First do no harm—present a positive image of the archives and UW–Madison. Be thoughtful about content and potential audiences. Think (and proof) before you post or tweet. Whether humorous or more reserved, always maintain a professional voice. And, finally, participate actively in the larger campus or archives-related social media community. Don't just post, be part of the conversation!

UW–Madison has a substantial and highly successful social media presence, and we are fortunate to be part of this extensive network that connects so many diverse entities related to the university. Since initiating our social media accounts, we've seen a measurable increase in in-person and emailed reference requests from within the UW community. Often, our most successful efforts on social media are those discovered and shared by other campus entities with much larger audiences and reach. We measure this success by the amount or quality of engagement created by a tweet or a post. It's particularly gratifying when this outreach inspires a follow-up reference request or a visit to the archives, or a request to reuse content discovered on our social media sites. ■



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## Leading Archival Programs continued from page 11

engagement to build interest and use, elicit ideas, and share information. But here in particular, they set careful priorities and guidelines to ensure that social media are a good investment of always-precious staff time and have a measurable benefit to the program.

### Creativity and Innovation Are Part of the Culture

Program directors create a culture that encourages *creativity*—new ideas and new ways of doing things. They encourage staff to actively seek new insights from model programs in the field and professional associations, but also allied fields and the nation's most dynamic companies, such as Apple, Amazon, Google, Starbucks, IDEO, and IBM. As noted earlier, they observe end users and customers and may seek ideas from them and even involve them in the design of new programs or services. The programs have procedures for putting the best creative ideas to work as *innovation*,

including a process for encouraging, discussing, refining, vetting, and identifying the most promising ideas. They sometimes bypass lengthy project planning and instead use the latest iterations of “lean startup” methods that are pragmatic, improvisational, iterative, and fast. They begin by identifying a key problem or opportunity, a promising idea to address it, and a viable model for trying it out on a small or modest scale. Quick rounds of experimentation reveal what works and what does not. The programs quickly adopt (and may scale up) what works, and learn quickly from initiatives that are less than successful.

### Advocacy Permeates the Work

Dynamic programs have advocacy in their DNA. It is part of everything they do, part of everyone's job. Excellent service is acknowledged as the basis for appealing for support. These programs keep talking about efficient, economical operation and return on investment. They report

on impact; not just numbers of users but also user testimonials and examples of the impact of research projects. The director is a constant ambassador for the program. But leaving nothing to chance, these programs enlist a core of elite, capable supporters

(including trustees and members of advisory groups) with influence, resources, or both. These individuals understand the program's deepest

values, mission, and potential; have confidence in the program's leadership; and are motivated in part through recognition for their association with a successful good cause. The programs also cultivate a wider circle of supporters and advocates from among the broad range of people interested in the program through its engagement efforts, who can be counted on to rally for the program when needed. ■

*These four strategies are the main areas of research in Bruce W. Dearstyne's new book, Leading the Historical Enterprise: Strategic Creativity, Planning, and Advocacy for the Digital Age.*

**Dynamic programs have advocacy in their DNA. It is part of everything they do, part of everyone's job.**

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## Cleveland Is the Place to Be in 2015

continued from page 17

**Cleveland Museum of Art:** Admission to this world-class permanent collection is always free. Founded in 1913 “for the benefit of all the people forever,” it’s also home to one of the country’s top art libraries. Experience the museum’s \$350 million makeover through the new West Wing gallery and get techy at the interactive Gallery One, a 40-foot touchscreen “Collection Wall.”

**Cleveland Museum of Natural History:** Founded in 1920, the CMNH’s mission is to inspire through science and education, a passion for nature, the protection of natural diversity, and the fostering of health and leadership to a sustainable future. Enjoy exhibits, a planetarium, hands-on Discovery Center, and outdoor wildlife and nature gardens.

**Great Lakes Science Center:** Get hands-on, minds-on family fun at this science center, where you can see and touch hundreds of hands-on exhibits, visit the NASA Glenn Visitor Center, view and learn in the six-story OMNIMAX Theater, climb aboard the historic **William G. Mather** Great Lakes freighter, and marvel at daily science demonstrations.

**International Women’s Air and Space Museum:** Discover the achievements of women in air and space at this museum through exhibits honoring Amelia Earhart, women astronauts, and much more. The museum is dedicated to preserving the history of women in aviation and space

and documenting their continuing contributions today and in the future.

### Maltz Museum of Jewish Heritage

**Heritage:** The Museum promotes an understanding of Jewish history, religion, and culture and builds bridges of understanding with those of other religions, races, cultures, and ethnic backgrounds. The Museum also serves as an educational resource for Northeast Ohio’s Jewish and general communities through the stories of individuals and families, the Temple-Tifereth Israel Gallery (an internationally recognized collection of Judaica), and a special exhibition gallery.

### Museum of Contemporary Art

**Cleveland:** As Cleveland’s forum for interpreting culture through contemporary visual art, MOCA connects visitors to the dynamic art and ideas of our time with the works of artists like Andy Warhol, Jasper Johns, and Frank Gehry.

### Western Reserve Historical Society:

Founded in 1867, Western Reserve is one of the largest private historical societies in the United States. It documents the history of Northeast Ohio through the Archives/Library, Crawford Auto-Aviation Museum, Hale Farm and Village, and the Outdoor Living History Museum, which includes the Hay-McKinney and Bingham-Hanna houses, extensive exhibits on the settlement



Cleveland Convention Center. *Cody York for ThisIsCleveland.com.*

of Cleveland and the surrounding Western Reserve (of Connecticut), and the Chisholm Halle Costume Wing.

## History

One of the ten largest US cities between 1890 and 1960, Cleveland has a storied past and much is still on display for visitors with an eye for history. Two comprehensive websites full of interesting essays and images are the **Encyclopedia of Cleveland History** (<http://ech.case.edu/>) and **Cleveland Memory** (<http://www.clevelandmemory.org/>), which features such collections as the Cleveland Press morgue and exhibits including “Notable Blacks of Cleveland,” “Ethnic Women of Cleveland,” and “Elliot Ness.” Want to see a timeline of everything Cleveland? How about historic sites by neighborhood on a Google map? The Encyclopedia offers all of this. ■

For more information on SAA 2015 in Cleveland, see the Host Committee blog at <https://saa2015cle.wordpress.com/>.

## Building the NOLA Hip-Hop Archive

continued from page 10

Library were covering the costs for their end of the work. A limited but successful Kickstarter funding campaign in December 2013 allowed us to pay the start-up costs associated with the work, and we received support from the New Orleans Center for the Gulf South, Music Rising, and the New Orleans Jazz and Heritage Foundation Community Partnership grant.

## What Next

At its core, the NOLA Hip-Hop Archive seeks to provide a place for stories to be preserved, told, and retold to ever wider circles. While long-term plans include the creation of a permanent museum space, we are excited to announce that we have officially opened the archive to donations of ephemera, photographs, recordings, and other interviews.

When asked for advice about beginning an archival project, I can say only this: *engage the community.* Employ community consultants to work in equal partnership

and ensure there is an apparatus to provide direct community assistance, whether via social media, promotion of artists, or sharing of resources. The NOLA community has a deep appreciation for the work that we do and the passion to share the musicians’ stories with the world. ■

The NOLA Hip-Hop Archive is online at <http://www.nolahiphoparchive.com>.

Email: [nolahiphoparchive@gmail.com](mailto:nolahiphoparchive@gmail.com)

Twitter: @nohiphoparchive

Instagram: @nohiphoparchive

Facebook: NOLA Hip-hop Archive

# Catching Up with Sylvan M. Dubow

Teresa M. Brinati, SAA Director of Publishing

A brief note in neat cursive on lined paper arrived in the mail at SAA in early February. Sylvan M.

Dubow of Frederick, Maryland, was inquiring about articles that he had contributed to *The American Archivist* more than four decades ago. "If they are still available I would appreciate receiving copies," he wrote. In the post script he stated that he received SAA's address from Maida Loesch, a former coworker at the National Archives.

Intrigued, I did a quick search of *The American Archivist Online*, which yielded a trove of pieces written by Dubow between 1967 and 1975: seven reviews of books on Jewish history and one article, "The Jewish Historical Society of Greater Washington: Its Archival Program." It turns out that Dubow was that rare species: a repeat contributor to the journal! I made copies of his articles and organized them in a binder, then mailed it to him, along with an invitation to catch up with SAA.

"It was nice to re-read the pieces after all these years," Dubow, 93, shared in a recent phone interview from his assisted living residence in Maryland.

Born on December 24, 1921, Dubow was raised in Baltimore. He attended American University in Washington, DC, where he majored in communications. During World War II he became a civilian employee in the

US Army. "I wanted to enlist, but was either too heavy or too blind!" he quipped.



Sylvan M. Dubow

He worked initially as a correspondence clerk answering questions from military personnel regarding records held at the Adjutant General's Office at the Department of the Army and the National Personnel Records Center in St. Louis. He often consulted Veterans Administration. In 1960 his unit was transferred from the Department of the Army to the National Archives and Records Administration from which he retired on October 31, 1987.

While at NARA, he joined SAA, attended a few Annual Meetings, and wrote for *The American Archivist*. "It was an opportunity to do research in

my own interest—Jewish history and Jewish military history," Dubow added. "The articles were based on material gathered from the archives."

He said that he also prepared articles for the American Jewish Historical Society and the Western States Jewish History Association. In his spare time he was a tour guide for the Jewish Community Center in Washington, DC.

"As part of the communications business, I also appeared on some game shows on the radio and won a bag of groceries," Dubow recalled, "but getting published [in *The American Archivist*] is still tops." ■

## Your Stories, SAA's History

SAA is talking a lot about stories and storytelling these days, particularly in light of President Kathleen Roe's "Year of Living Dangerously for Archives" campaign, the Committee on Public Awareness's initiatives, and the Oral History Section's ongoing oral history interviews of SAA leaders. Your stories are the history of SAA. Thousands have passed through the membership rolls in the nearly eighty years since SAA was established—volunteering their service on groups and in leadership positions, going to conferences, and even quietly helping to fill the pages of the journal. Some stories get shared easily; others are discovered serendipitously. All of them provide glimpses of the growth of this professional association and, of course, the archives profession. Is there someone with a story to tell—perhaps a teacher, a mentor, or the author of an article that left an indelible impression on you? Let us know at [tbrinati@archivists.org](mailto:tbrinati@archivists.org). We'd love to catch up!

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Protecting our collections is one of our fundamental responsibilities as archivists. But on May 1—this year and every year—you can do something that will make a difference when and if an emergency occurs. That's the purpose of MayDay—a grassroots effort with a goal to save our archives.

Here are some ideas for how you can participate:

- Create or Update Your Contact Lists
- Review or Establish Basic Emergency Procedures
- Conduct a Disaster Drill
- Conduct Scenario Exercises
- Invite Your Local Firefighters to Visit Your Repository
- Survey the Building for Risks
- Make Sure All Collections Are in Boxes
- Make Sure Boxes Are Off the Floor
- Identify the Most Critical, Essential, Important Records
- Inventory Emergency Supplies
- Review Your Emergency Preparedness Plan

For more ideas, visit <http://www2.archivists.org/initiatives/mayday-saving-our-archives>.

You can help save our archives by participating in MayDay 2015!